1939 1940

CALIFORNIA SCHOOL OF FINE ARTS

SAN FRANCISCO

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AUGUST 14 • MAY 17

REGULAR SESSION 1939-1940

Interior of patio looking through main entrance at 800 Chestnut Street. The patio is the central unit which joins the two wings of the building. The charm of the architecture and its setting on the slope of beautiful Russian Hill make the school one of the city's real points of interest.

THE SCHOOL

The California School of Fine Arts (formerly the Mark Hopkins Institute), one of the oldest art schools in America, has been maintained by the San Francisco Art Association since 1874. In 1893 it was affiliated with the University of California. A professional school for artists, craftsmen, and teachers of art, its studios and gardens occupy three-quarters of a city block within seven minutes of the heart of San Francisco. ⋙ The policy of the School is to combine technical excellence with creative individual expression. ⋙ This year students of the School enjoy exceptional advantages offered by the Golden Gate International Exposition, with its treasure of fine arts and decorative arts and crafts. The Fair is rich in examples of mural decoration, sculpture, and the industrial arts, and the galleries include a representative showing of contemporary American and Foreign painting, a unique display of modern, decorative art, and a splendid collection of Old Masters. ⋙ The art of the world is gathered there for the use of the inquiring student, and the study of this material will form part of the Regular Session program. ⋙ ⋙ The 1939-40 Regular Session opens on Monday, August fourteenth.

THE SCHOOL FACULTY

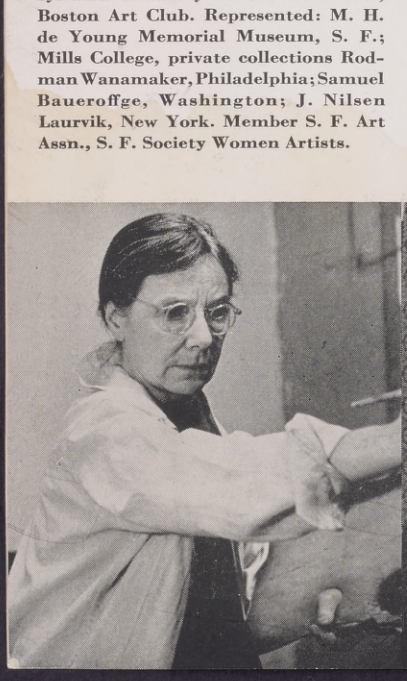
LEE F. RANDOLPH, DIRECTOR OF THE SCHOOL: *Life drawing and painting, anatomy, lecturer on art.* Studied Cincinnati Art Academy, Art Students League of New York, École des Beaux Arts, Julian Academy, Atelier Andre Lhote, Paris. Twelve years painting and study in Europe. Exhibited: Paris Salon, Inter. Exposition, Rome; Art Institute, Chicago; Cincinnati Museum; S. F. Art Association Annuals. Etchings in Luxembourg Collection, Paris. Medal International Exposition 1916. Represented: Inter. Exhibit Golden Gate International Exposition 1939; private collections. Director of the School since 1917. Painter, etcher.

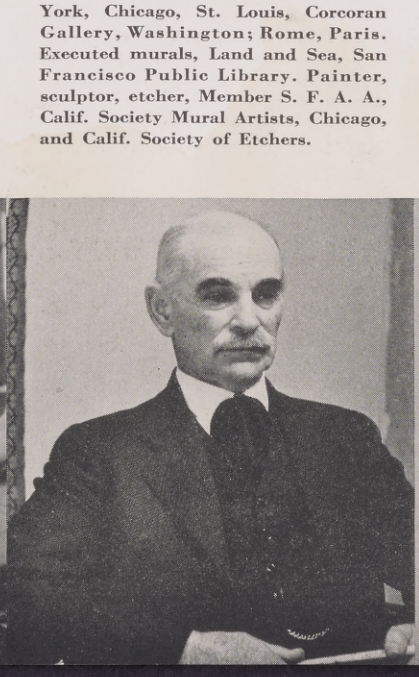
The faculty of the School is composed of a distinguished group of practising artists known for their outstanding accomplishments in the fine and applied arts and also for their expert teaching ability

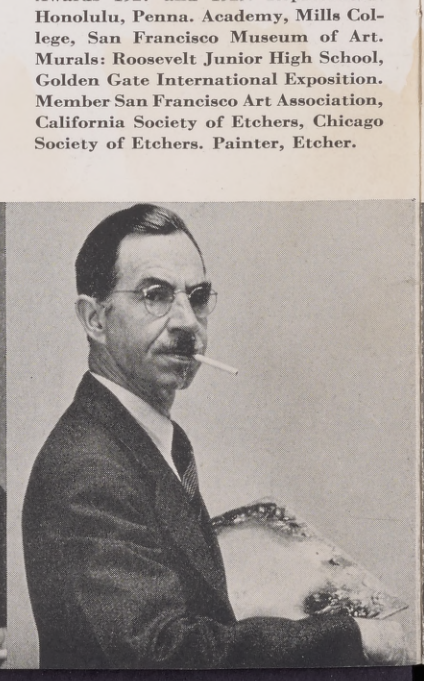
GERTRUDE PARTINGTON ALBRIGHT: *Painting, still life, composition.* Studied Paris 5 years, Madrid and The Netherlands. Exhibited: Paris Salon, Carnegie International, Pittsburgh; Corcoran Gallery, Washington; Pennsylvania Academy of the Fine Arts, Boston Art Club. Represented: M. H. de Young Memorial Museum, S. F.; Mills College, private collections Rodman Wanamaker, Philadelphia; Samuel Baueroffge, Washington; J. Nilsen Laurvik, New York. Member S. F. Art Assn., S. F. Society Women Artists.

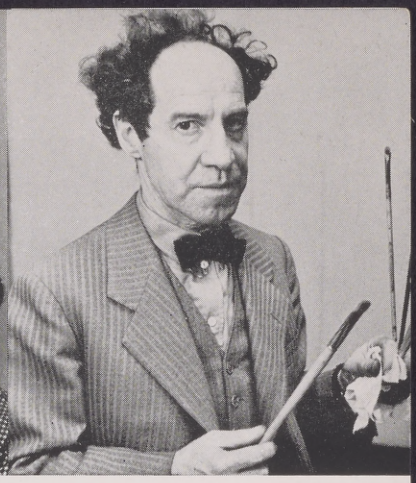
GOTTARDO PIAZZONI: *Member emeritus of the Faculty. Painting, landscape.* Born Switzerland, Studied Calif. School of Design, S. F.; Julian Acad., École des Beaux Arts, Paris. Member of the Faculty of Calif. School of Fine Arts since 1918. Exhibited: New York, Chicago, St. Louis, Corcoran Gallery, Washington; Rome, Paris. Executed murals, Land and Sea, San Francisco Public Library. Painter, sculptor, etcher, Member S. F. A. A., Calif. Society Mural Artists, Chicago, and Calif. Society of Etchers.

NELSON POOLE: *Drawing, Etching.* Studied Philadelphia School of Industrial Art, Penna. Academy of the Fine Arts. Medal First Award San Francisco Art Association 1922; Medal special award 1927, Calif. Society of Etchers, Awards 1927 and 1929. Represented: Honolulu, Penna. Academy, Mills College, San Francisco Museum of Art. Murals: Roosevelt Junior High School, Golden Gate International Exposition. Member San Francisco Art Association, California Society of Etchers, Chicago Society of Etchers. Painter, Etcher.









SPENCER MACKY, *Dean of the Faculty: Life drawing and painting, anatomy and art lectures since 1917.* Graduate Nat. Gallery Painting School, Melbourne, Australia. Studied extensively European galleries, Acad. Julian 3 years, later Atelier Andre Lhote, Paris. Exhib. Paris, London and principal Western Exhibitions. Murals and paintings P. P. I. E. 1915; Calif. Collect. G. G. I. E. 1939. Represented in numerous public and private collections. Active in San Francisco art development. Portrait and figure painter.

RALPH STACKPOLE: *Sculpture.* Studied Mark Hopkins Institute and with Arthur Putnam and Gottardo Piazzoni, S. F.; École des Beaux Arts, Paris, 1906-08; Robert Henri, N. Y. 1912. Sculpture P. P. I. E. 1915. Travel and study in Europe 1921-23. Monumental fountain, City of Sacramento; Pylon groups, S. F. Stock Exchange. Portraits in marble, murals in fresco, Coit Tower; George Washington High School, California School of Fine Arts. Created theme sculpture for G. G. I. E. Pacifica. Sculptor, mural painter.

OTIS OLDFIELD: *Figure and portrait painting.* More than 14 years painting and travel in Europe. Exhibited: 1913 to 1924 Salon d'Automne and Salon des Independants, Paris. One man shows Montross, Downtown, Macbeth Galleries, New York; Roulliers Galleries, Chicago. Represented; Brooklyn Museum, Bliss Collection, N. Y., Legion of Honor Museum, S. F. Gold Medal S. F. A. A. Annual 1925; Parilia Prize for painting, S. F. Art Assn. Annual Ex., 1939. Exhibitor G. G. Int. Ex. 1939. Painter, mural decorator, lithographer.

RUTH ARMER: *Drawing, Painting, design, Children's Saturday class.* Was born in San Francisco. Studied at the California School of Fine Arts, Art Students League, New York School of Fine and Applied Arts, and studied dynamic symmetry with Jay Hambridge. Exhibited: San Francisco, New York, Cincinnati, Cleveland, Los Angeles, Portland and Honolulu. Has paintings in many private collections; two are owned by the San Francisco Museum of Art, and one by the San Francisco University. Painter, teacher of art.

MARIAN HARTWELL: *Creative design, color composition, decoration.* Graduate Dept. History, Stanford University. Graduate, student instructor State College, Santa Barbara, Dept. of Art. Further study: Design, color, Calif. School of Fine Arts; painting, drawing, Atelier Andre Lhote, Grande Chaumiere, Paris; Industrial, decorative arts, Nat. School Industrial Arts, Italy. Two years travel, study in Europe. Research in fields of creative design and color composition. Instructor in modern design for professional craftsmen.

THE FACULTY

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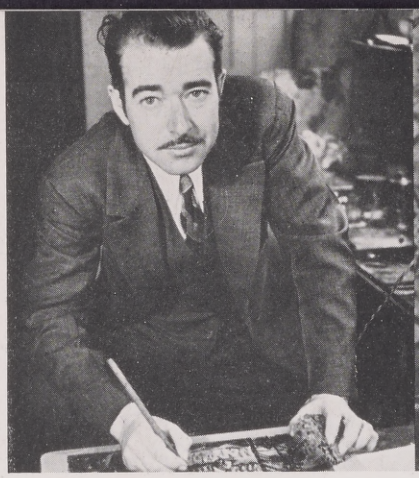


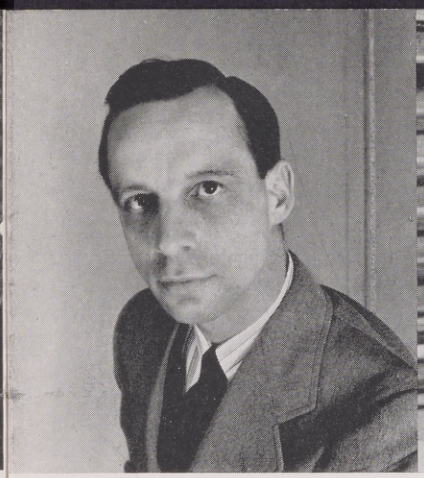
RAY BERTRAND: *Lithography*. Studied California School of Fine Arts. Murals: Coit Tower, San Francisco. Represented: Permanent collection San Francisco Museum of Art and exhibitor in the Annual and other exhibitions of painting. Prize in Graphic Art, San Francisco Art Association Annual 1935. Directed painting for the Federal Art Project, San Francisco, during the last three years. Instructor lithography at Calif. School of Fine Arts since 1934. Painter, lithographer.

ALICE B. CHITTENDEN: *Drawing, painting, Children's Saturday class.* Studied with Virgil Williams, Mark Hopkins Institute. Exhibited: Salon des Artists Français, Paris; National Academy, New York; San Francisco Museum of Art. Won five silver medals at expositions in San Francisco, World's Columbian Exposition, Chicago; Portland, Seattle, and California State Fair. Won gold and silver medals at the San Francisco Exposition of Art and Industries. Painter and teacher of art.

ESTELLE LANE: *Fashion Illustration.* Studied at Calif. School of Arts and Crafts. Free-lanced in San Francisco and Los Angeles after several years as fashion artist at the White House. Returned to San Francisco as lay-out and fashion artist for advertising agency. Lay-out and fashion artist at City of Paris and Livingston Bros., art director and head of production at H. Liebes & Co. for 3 years. Now advertising manager of H. Liebes & Co. Extensive experience in all forms of merchandising.

FRANK A. SMITH: *Ceramics, techniques of pottery.* Ten years ceramic engineer and factory manager of Tudor Potteries, Inc., Los Angeles. Student of Glen Lukens, University of Southern California. Member American Ceramic Society. Now conducting ceramic studio near Lafayette, Contra Costa County. Expert in ceramic technique for industrial and individual requirements. Wide experience in the many forms of pottery. Research in the structure of clays and making of glazes.

RUTH CRAVATH WAKEFIELD: *Children's Saturday class, sculpture, pottery.* Studied Art Institute, Chicago; Grinnell College; Calif. School of Fine Arts. Instructor Calif. School of Fine Arts 1926-1932, Sarah Dix Hamlin School; Carey School, San Mateo. Member S. F. Art Commission. Three figures Court of Pacific, G. G. I. E. 1939. First award Sculpture S. F. A. A. 1927; first prize S. F. Society Women Artists 1934. Represented: S. F. Museum, S. F. Stock Exchange, Etc. Sculptor.



PAUL Q. FORSTER: *Commercial Art, illustration.* Studied Calif. School of Fine Arts. Instructor Calif. College of Arts and Crafts. Instructor in Graphic Arts, Stanford University. Member S. F. Art Association. Industrial and book designer; art direction and other work for printing and publishing houses and advertising agencies, manufacturers and retail stores—Lord & Thomas, N. W. Ayer & Son, Sunset Press, Johnck & Seeger, H. Liebes & Co., S. & W. Fine Foods, and others.

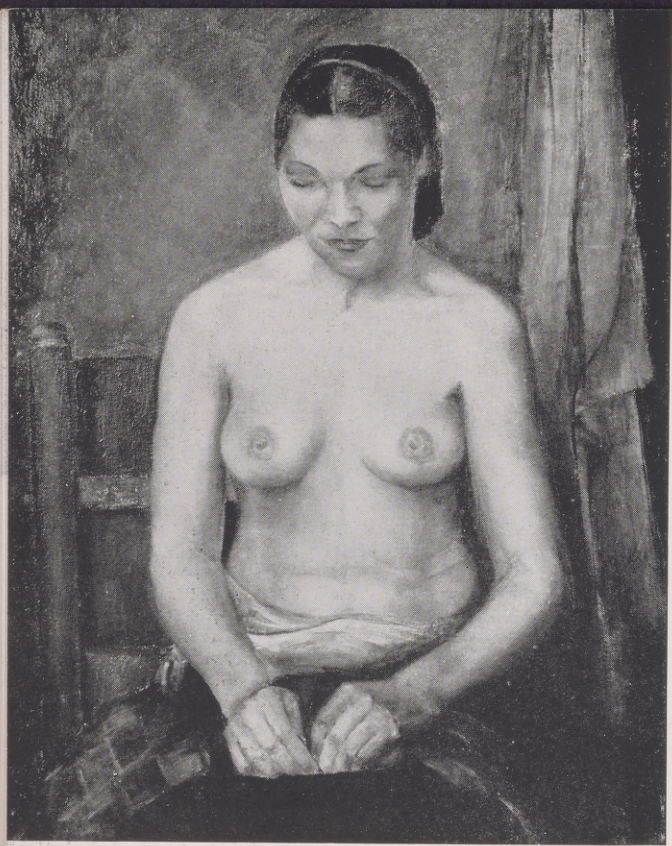
JANE BERLANDINA HOWARD: *Lectures. History of Art.* Born Nice, France. Studied École Nationale des Arts Decoratifs 4 years. Paris studio 1920-28. Exhibited: Paris Salons, Museum of Modern Art, New York, San Francisco. Murals International Exposition, Paris 1925; mural S. F. Building, Golden Gate International Exhibition 1939, Coit Memorial Tower. One man shows Brummer Galleries, N. Y.; Chicago Art Club, Courvoisier Galleries; Rehn Galleries, New York. Painter, mural decorator.

WILLIAM A. GAW: *Oil, water color methods, still life.* Studied Mark Hopkins Institute, S. F.; New York 1927-28. Purchase Prize, Calif. Palace of the Legion of Honor, S. F. 1932; Honor Award Los Angeles 1937; Purchase Prize S. F. Museum of Art, 1937-38. Exhibited: Modern Museum, N. Y.; Chicago Art Institute; Whitney Museum, N. Y.; Corcoran Gallery, Wash.; Colorado Springs; G. G. I. E.; N. Y. Exposition 1939; Cincinnati Art Museum; St. Louis, Los Angeles, Honolulu. Painter.

ADA ADAMS RENSHAW: *Interior decoration.* Studied Interior Architecture and Decoration at the New York School of Fine and Applied Arts in New York and graduated from the Paris Branch. Instructor of Interior Decoration for 6 years in the Paris Branch of the New York School of Fine and Applied Arts. Instructor of Interior Decoration for 3 years at the Rudolph Schaeffer School of Design. Several years experience in New York with Bertha Schaefer, internationally known decorator.

JOSE MOYA DEL PINO: *Life, mural decoration.* Born in Spain. Studied National School, Madrid; Colorossi Academy, Paris. Active Post-Impressionist groups, Paris 1911-1914. Came to America 1925. Represented: Fine Arts Circle, Barcelona, Brooklyn Museum, San Francisco Museum of Art, and Private collections. Murals in Balboa, Spain; San Diego, Los Angeles, G. G. I. E. San Francisco 1939; Stockton, Redwood City. Awards in Spain and Calif. Painter and mural decorator.

THE FACULTY



WITH RENEWED INTEREST THE WORLD IS ASKING FOR SOUND, CREATIVE ART, AND INCREASING THE DEMAND FOR MURAL DECORATION. MODERN LIFE OPENS UP MANY EXCITING FIELDS FOR THE PAINTER WITH IMAGINATION, SINCERITY AND CRAFTSMANSHIP. THE VERY FACILITY OF THE PAINTER'S MEDIUM REQUIRES A MASTERY OF TECHNIQUE. IT IS HARMFUL TO THE ARTIST AND OBSERVER, WHEN, THROUGH LACK OF SKILL, HE FAILS IN THE EXPRESSION OF HIS IDEA. THREE AND FOUR YEAR COURSES COVERING THE SUBJECTS LISTED BELOW ARE PROGRAMMED TO DEVELOP THE STUDENT'S SPECIAL ABILITY AND ATTAIN HIS DEFINITE OBJECTIVE. ⋙ FOR THE CONVENIENCE OF THOSE STUDENTS WHO HAVE ONLY A LIMITED TIME, ARRANGEMENT IS MADE FOR SHORT PERIODS OF CONCENTRATED STUDY.

THE PAINTER

COURSES: DRAWING FOR BEGINNERS: SKETCH, LIFE DRAWING, ANATOMY; STILL LIFE, PORTRAIT, FIGURE, LANDSCAPE PAINTING; COMPOSITION, DESIGN; SCULPTURE, MURAL PAINTING (VARIOUS MEDIA); RESEARCH, HISTORY OF ART.

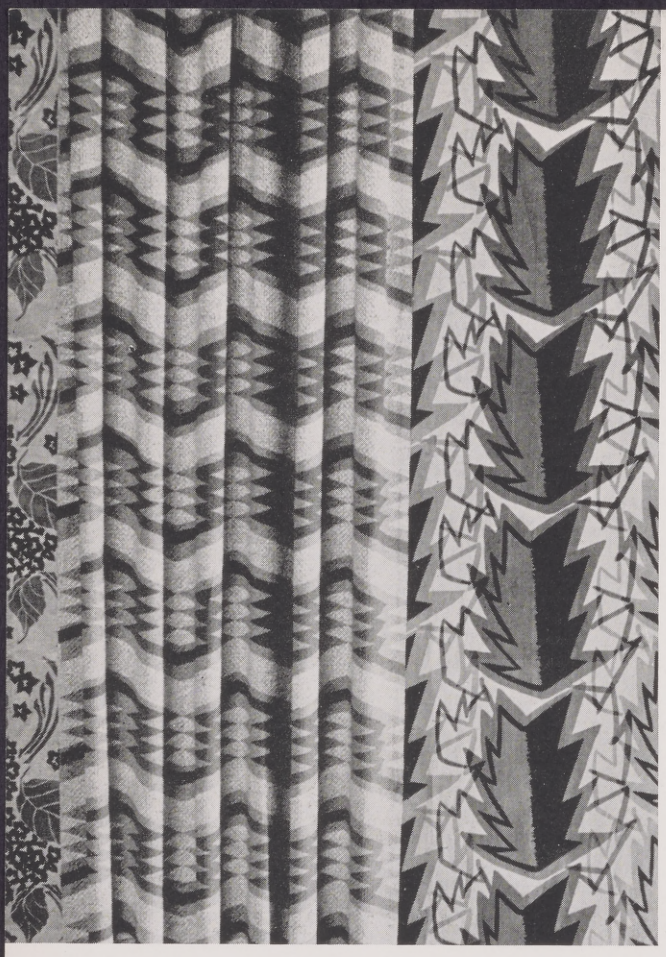
MEDIA: PENCILS, CRAYONS, CHARCOAL, OIL, WATER COLOR, IN VARIOUS TECHNIQUES. LITHOGRAPHY, ETCHING, WOOD BLOCK, MURAL PAINTING IN FRESCO, LIME-CASEIN, EGG; GLUE TEMPERA; WAX EMULSION.

WHEN THERE WAS ONLY STONE TO CUT STONE, THE SCULPTOR WAS BORN; LATER—THE ARCHITECT. TODAY THE WORK OF THESE TWO STANDS WITNESS TO THE GREAT PERIODS OF CIVILIZATION. AGAIN THE SCULPTOR AND ARCHITECT ARE WORKING TOGETHER TOWARDS ANOTHER EPOCH IN THE HISTORY OF ART. AT THE TWO WORLD'S FAIRS OF AMERICA THE SCULPTOR PRESENTS EVERY PHASE AND IDEAL OF OUR PRESENT TIME. THE DRAMA OF LIFE AND THE POETRY AND RACIAL WEALTH OF THE NATION ARE PORTRAYED IN STONE, WOOD, MARBLE, AND OTHER MATERIALS. ⋙ THE COURSE COVERS TWO ASPECTS OF A SCULPTOR'S WORK, THAT WHICH COMPLETES AND EMPHASIZES THE WORK OF THE ARCHITECT, AND THAT WHICH IS THE INDIVIDUAL EXPRESSION OF THE ARTIST.

THE SCULPTOR

THE COURSE: CLAY MODELING FROM LIFE, FIGURE DRAWING, PLASTIC FORM, ANATOMY, HISTORY OF ART, ARCHITECTURAL, GARDEN, CERAMIC SCULPTURE, COMPOSITION OF SINGLE FIGURE, PORTRAIT, GROUPS AND BAS RELIEF, STONE CUTTING, PLASTER CASTING, ARMATURE BUILDING. EXPERIENCE IN THE PROBLEMS OF PAINTING, AND STUDY OF COLOR.

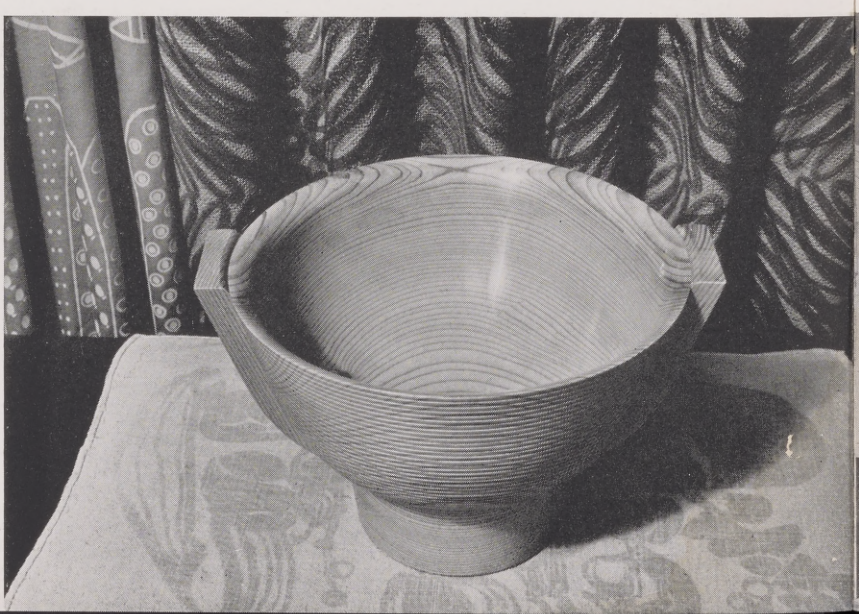
MEDIA: CLAY, STONE, WOOD, METAL, PLASTER CERAMIC AND OTHER MODERN MATERIALS.

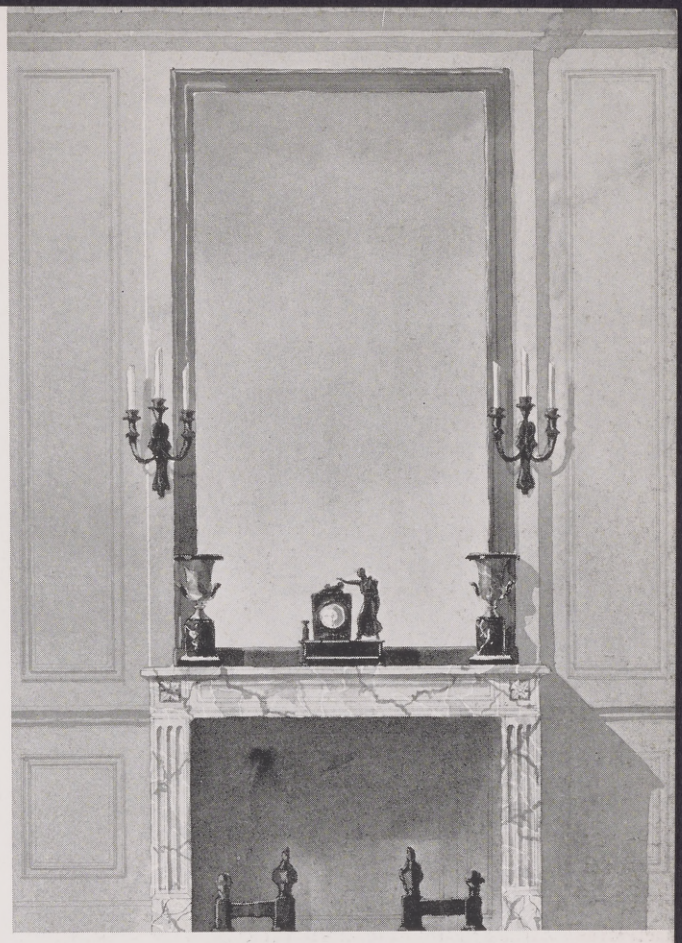


A COMPOSER IN SPACE, FORM, AND COLOR, HIS KNOWLEDGE AND TRAINING MUST EXTEND INTO MANY BRANCHES OF THE FINE AND APPLIED ARTS. THE PROBLEMS AND PROGRESSION OF THE DESIGN COURSE STIMULATES THE IMAGINATION AND DEVELOPS THE INVENTIVE FACULTY OF THE STUDENT AND PROVIDES HIM WITH THE TECHNICAL SKILL THAT ENABLES HIM TO GIVE GRAPHIC EXPRESSION TO HIS IDEAS. DESIGN IS AN ESSENTIAL. IT IS A PART OF THE BACKGROUND NECESSARY TO ENTER FIELDS OF FINE ARTS, INDUSTRIAL DESIGN, INTERIOR DECORATION, AND COMMERCIAL ART.

THE DESIGNER

THE COURSE: DESIGN IN PURE FORM AND COLOR COMPOSITION, COLOR RELATIONSHIPS IN LIGHT AND PIGMENT, DESIGN IN TWO DIMENSIONAL FORM; CREATIVE DESIGNING OF OBJECTS IN WOOD, METAL, CLAY, AND GLASS. STUDY OF THE PROBLEMS OF INDUSTRIAL ART AND THEIR PRACTICAL APPLICATION. DRAWING, PAINTING AND HISTORY OF ART.





INTERIOR DECORATION IS RECOGNIZED AS A FIELD OF EXPANDING OPPORTUNITY TO HIGHLY TRAINED SPECIALISTS, COMBINING ARTISTIC PERCEPTION WITH PRACTICAL APPLICATION. THE IDEAL STANDARD OF TRAINING MUST BE AS SUBSTANTIAL IN FUNDAMENTALS AS IS DEMANDED OF OTHER ACCREDITED PROFESSIONS. ⋙ OF THE THREE YEAR COURSE, EACH YEAR IS A DISTINCT UNIT OF WORK COÖRDINATED WITH COURSES IN OTHER LEADING SCHOOLS IN AMERICA AND EUROPE. TOGETHER THEY BUILD FROM DIRECTED TECHNICAL TRAINING TO FINAL INDIVIDUAL WORK ON THE PART OF STUDENTS.

THE INTERIOR DECORATOR

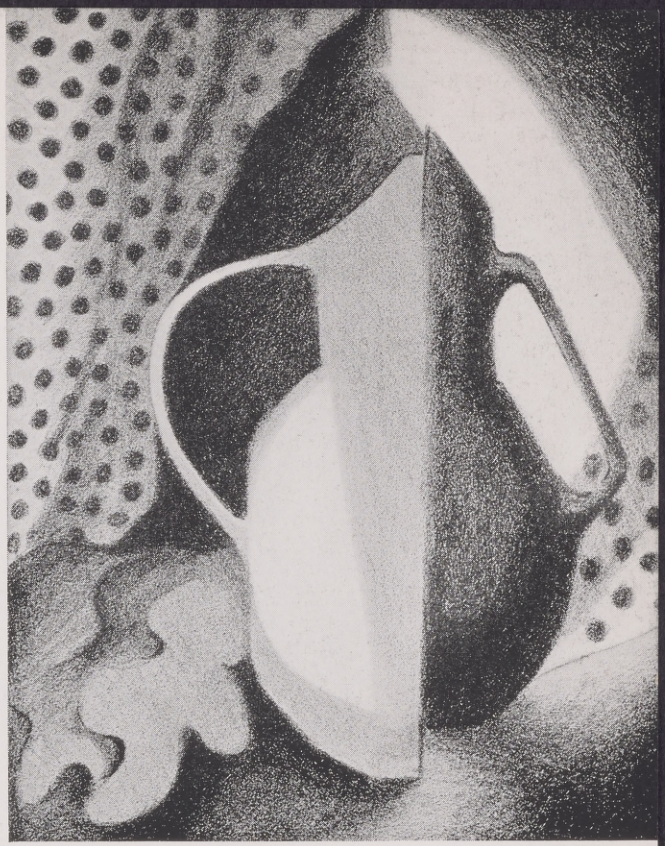
THE COURSE: STUDY OF PERIOD INTERIOR ARCHITECTURE AND FURNITURE; RENDERING IN COLOR OF PERIOD AND MODERN ROOMS; DESIGN COMPOSITION IN FORM AND COLOR; MECHANICAL AND FREEHAND DRAWING; HISTORY OF INTERIOR ARCHITECTURE AND FURNITURE; HISTORY OF ART. SEE FURTHER DETAILS UNDER "COURSES OF STUDY."

COMMERCIAL ART, UNLIKE THE FINE ARTS, DEPENDS FOR ITS SUCCESS ON CONTINUAL CHANGE. IT CANNOT WAIT FOR RECOGNITION. THE COMMERCIAL ARTIST WITH IMAGINATION, ORIGINAL IDEAS, SKILL AND KNOWLEDGE OF HIS MATERIALS, IS PREPARED TO MEET THE DEMANDS OF MODERN BUSINESS. HE MUST ALSO BE A PSYCHOLOGIST. ⇛ THE ILLUSTRATOR, THROUGH MASTERY OF TECHNIQUE, COMBINES FORM, COMPOSITION AND COLOR TO PRESENT HIS SUBJECT. THE SCHOOL PROVIDES BASIC TRAINING FOR INDUSTRIAL DESIGN, ADVERTISING PRODUCTION METHODS, AND ILLUSTRATION.

THE COMMERCIAL DESIGNER

THE COURSE: COMMERCIAL ART METHODS, COMPOSITION, FIGURE DRAWING, PAINTING, GRAPHIC DESIGN, ANATOMY, LETTERING, FASHION DESIGN, REPRODUCTION TECHNIQUES, LITHOGRAPHY, LECTURES ON PRACTICAL PROBLEMS OF ADVERTISING.

MEDIA: ALL BLACK AND WHITE MATERIALS, WATER COLOR, OIL, TEMPERA, POSTER COLORS, WOOD BLOCK, LITHOGRAPHY, AND OTHER SPECIAL MATERIALS.



ART INSTRUCTION BOTH IN APPROACH AND METHODS, IS MAKING GREAT STRIDES IN OUR PUBLIC AND PRIVATE SCHOOLS, WITH CORRESPONDING IMPROVEMENT IN RESULTS. IF THIS IS TO CONTINUE, THE TEACHER MUST HAVE SOUND TRAINING IN ART, CULTURE, AND FULL UNDERSTANDING OF THE PROFESSION OF TEACHING. MUCH OF THE AESTHETIC FUTURE OF OUR COUNTRY DEPENDS UPON THESE THINGS, AND IT IS THE MORAL RESPONSIBILITY OF THE TEACHER TO DEVELOP THEM IN THE HIGHEST DEGREE. STUDENTS HAVE THE ADVANTAGE OF STUDY WITH DISTINGUISHED PRACTICING ARTISTS.

THE TEACHER OF ART

THE COURSE: MEETS THE REQUIREMENTS OF THE STATE BOARD OF EDUCATION FOR THE SECONDARY CREDENTIAL IN ART. IT INCLUDES APPROXIMATELY THREE YEARS STUDY IN ART SUBJECTS GIVEN IN THE SCHOOL WITH A YEAR OF REQUIRED EDUCATIONAL AND ACADEMIC WORK THROUGH THE SCHOOL OF EDUCATION AT THE UNIVERSITY IN BERKELEY. FOR FURTHER DETAILS SEE "COURSES OF STUDY."

SCHEDULE OF CLASSES

NOTE: Classes covering complete courses for beginning and advanced students are held Monday to Saturday, from 9 to 12 and 1 to 4, and Monday, Wednesday, and Friday evenings from 7 to 10.

LIFE DRAWING: M., Tu., W., Th., F., 9 to 12.	*Mr. Randolph*
LIFE DRAWING: M., Tu., W., Th., F., 9 to 12.	*Mr. Macky*
LIFE DRAWING: M., Tu., W., Th., 1 to 4.	*Mr. del Pino*
LIFE PAINTING: M., Tu., W., Th., F., 9 to 12.	*Mr. Randolph*
SCULPTURE: M., Tu., W., Th., F., 9 to 12.	*Mr. Stackpole*
MURAL PAINTING, COMPOSITION: M., Tu., W., Th., F., 1 to 4.	*Mr. del Pino*
DRAWING—BEGINNING STUDENTS: M., Tu., W., Th., 9 to 12.	*Mr. Poole*
FIGURE AND PORTRAIT PAINTING: M., Tu., W., Th., F., 1 to 4.	*Mr. Oldfield*
STILL LIFE PAINTING: M., Tu., W., Th., F., 1 to 4.	*Mrs. Albright*
WATER COLOR PAINTING: M., Tu., W., Th., F., 1 to 4.	*Mr. Gaw*
COLOR, STILL LIFE PAINTING: M., Tu., W., Th., F., 1 to 4.	*Mr. Gaw*
COMPOSITION COURSE: Lecture Criticisms. Monthly.	*Faculty*
SKETCH CLASSES: F., 9 to 12, and 1 to 4.	
COMMERCIAL ART: M., Th., 1 to 4; W., 7 to 10.	*Mr. Forster*
ILLUSTRATION: Th., 9 to 12.	*Mr. Forster*
FASHION ADVERTISING: W., 1 to 4.	*Miss Lane*
ETCHING: Hours to be announced. Special fee class.	*Mr. Poole*
LITHOGRAPHY: Tu., Th., 9 to 12: M., F., 7 to 10.	*Mr. Bertrand*
ANATOMY LECTURE: F., 11 to 12.	*Mr. Randolph*
HISTORY OF ART LECTURE COURSE: Tu., 4 to 5.	*Mrs. Howard*
DESIGN COMPOSITION: COURSE 1. Fall Semester: Tu., 9 to 12; F., 1 to 4. Spring Semester: Tu., 1 to 4; F., 9 to 12.	*Miss Hartwell*
DESIGN AND COLOR COMPOSITION: Course 2. T., 9 to 12; F., 1 to 4. January to May.	*Miss Hartwell*

Form and Advanced Composition: Course 3. Tu., 1 to 4; F., 9 to 12. August to December. *Miss Hartwell*

Interior Decoration: Full time program.

Interior Decoration Classes: M., W., Th., 9 to 12 and 1 to 4. *Miss Renshaw*

Other Classes Included in This Course: Design, water color rendering, drawing, history of art, etc.: Tu., F., 9 to 12 and 1 to 4. *Miss Hartwell* and other instructors

History of Interior Architecture and Furniture: Given as required within the Course.

Ceramics: Tu., Th., 1 to 4; F., 7 to 10. *Mr. Smith*

Textile Decoration: W., 9 to 12 and 1 to 4. *Miss Stricker*

SATURDAY CLASSES

Children's Class: Drawing and Painting—9 to 12. *Mrs. Chittenden*

Children's Class: Drawing, Painting, Design—9 to 12. *Miss Armer*

Children's Class: Sculpture and Pottery—9 to 12. *Mrs. Wakefield*

Painting—Color Study for Adults: 1 to 4. *Mr. Oldfield*

Landscape Painting: Special fee Class. Instructor to be announced

NIGHT SCHOOL

Monday, Wednesday, Friday, 7 to 10.

Life Drawing and Painting: M., W., F., 7 to 10. *Mr. Macky* / *Mr. Poole*

Lecture: Friday 8 to 9. *Mr. Macky*

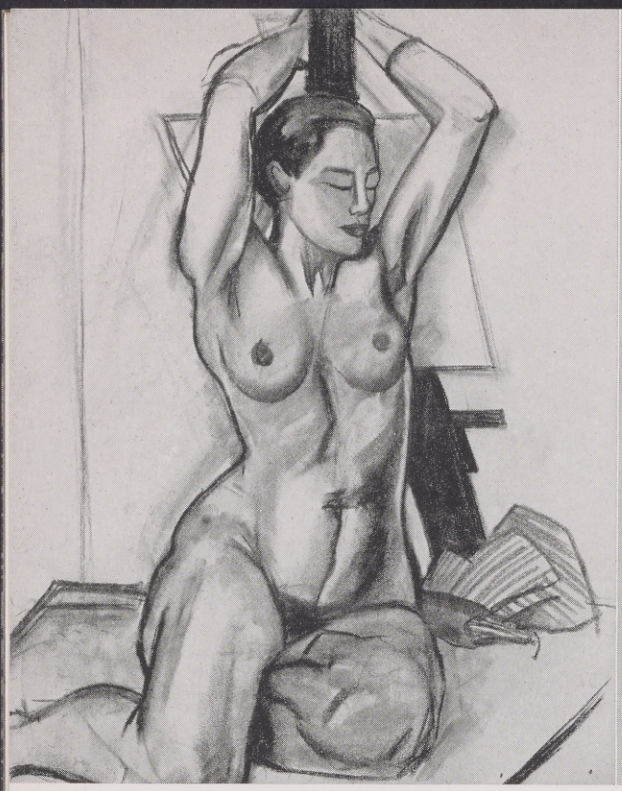
Drawing—Beginning Students: M., W., F., 7 to 10. *Mr. Poole*

Painting—Still Life: F., 7 to 10. *Mr. Oldfield*

Ceramics: F., 7 to 10. Special fee Class. *Mr. Smith*

Commercial Art: W., 7 to 10. Special fee Class. *Mr. Forster*

Lithography: M., F., 7 to 10. Special fee Class. *Mr. Bertrand*



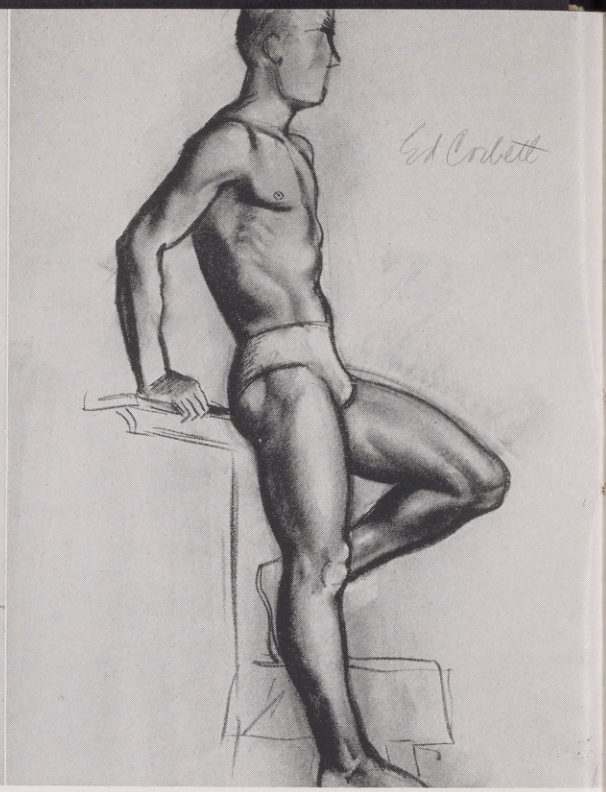
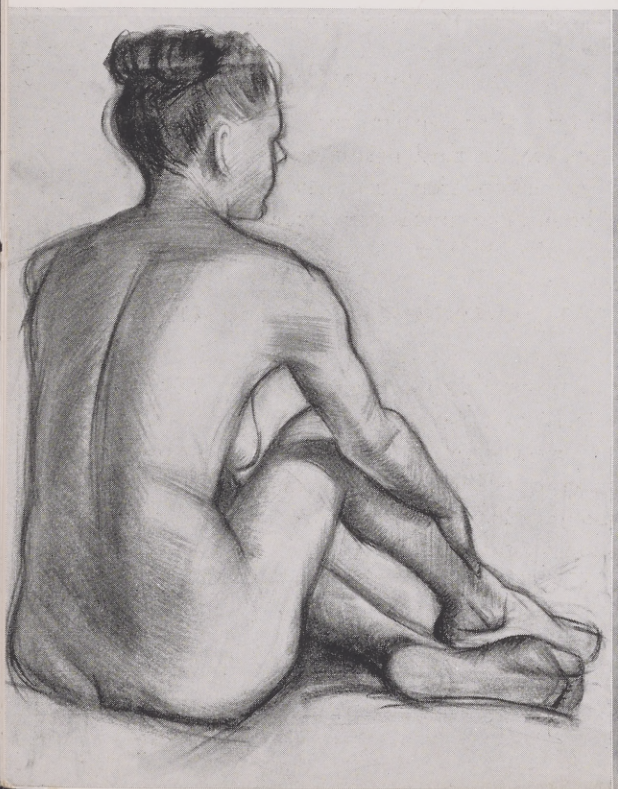


Figure drawings done by students in the various life drawing classes of the School. Nothing is more important to the professional artist than sound draughtsmanship; it is here that the foundation is laid for his whole future of creative effort.



COURSES OF STUDY

Study Programs: Covering three- and four-year courses are arranged to fulfill the requirements of each student, as a beginner or dependent upon his previous training and professional or cultural objective. Students may enroll at any time for short periods.

LIFE DRAWING

The basic subject of an artist's training in all branches of art. Individual criticism. Students are advised to attend the anatomy lectures. Prerequisite for figure, portrait, and mural painting, commercial art, and illustration.

M., Tu., W., Th., F., 9 to 12 and 1 to 4; Night School: M., W., F., 7 to 10.

ELEMENTARY COURSE

For beginning students a carefully planned course of study offering a wide choice of subject matter, essential as a foundation for their future work. It includes antique, object, and life drawing, composition, still life painting, theory and practice of color, decorative design, and such related subjects as perspective, anatomy and mechanical drawing.

M., Tu., W., Th., F., 9 to 12 and 1 to 4; Night School: M., W., F., 7 to 10.

SCULPTURE

Modeling in clay, composition in single figures, groups, and bas relief. Cutting directly in stone for which an outdoor studio is provided; plaster casting.

M., Tu., W., Th., F., 9 to 12.

COMPOSITION COURSE

Principles of composition based on analysis of works of art, ancient and modern, combined with criticism of work by students on assigned problems, designed to encourage them to observe and record impressions from every day life and to compose this material in pictorial form. Training to prepare the student to take his place as a practising artist with an outlet for his work.

MURAL PAINTING AND COMPOSITION

Fresco, lime-casein, tempera, and other methods of working directly on walls or panels will be practiced in composing and decorating architectural spaces. Students will be given a knowledge of the physical properties of the wall materials and their limitations, preparing them to meet practical problems of mural decoration. The subject will be considered in its relation to formal architecture and to its lighter possibilities for contemporary homes and interiors. Preliminary work from life is essential preparation for this class.

Media: Fresco, lime-casein; casein, egg, glue tempera; wax emulsion.

M., T., W., Th., F., 1 to 4.

FIGURE PAINTING AND COMPOSITION

Classes in advanced painting from life, creative composition of the figure with its surroundings.

M., Tu., W., Th., F., 9 to 12; Night School: M., W., F., 7 to 10.

PORTRAIT AND FIGURE PAINTING

Emphasis on interpretation of character, structural drawing and use of medium. Advanced study of color and composition.

M., T., W., Th., F., 1 to 4.

STILL LIFE PAINTING

Beginning and advanced classes using various media. Study in composition, color and techniques.

M., T., W., Th., F., 1 to 4.

WATER COLOR PAINTING

Emphasis on various techniques covering requirements of the fine and applied arts. Water color rendering.

M., T., W., Th., F., 1 to 4.

SKETCH CLASS

Nude and costume models. Various media.

No instructor. F., 9 to 12 and 1 to 4.

ANATOMY

Complete presentation of human anatomy in its relation to art. Knowledge essential to good figure drawing and sculpture.

HISTORY OF ART AND APPRECIATION

Course of ten lectures by Jane Berlandina Howard. Lectures during the fall semester will be based on the splendid collections of art at the Golden Gate International Exposition. Analysis of composition and methods in painting. (Illustrated.)

Tu., 4 to 5, for ten weeks, each semester, beginning in September.

LITHOGRAPHY

The course in this important medium is complete from the resurfacing of the stone to the finished proof. Fully equipped laboratory and lithographic press.

T., Th., 9 to 12; M., F., 7 to 10.

ETCHING

A practical course will be given each semester for ten weeks if there is sufficient enrollment.

Special fee class. Hours to be announced.

LANDSCAPE PAINTING

Special fee class. Will be given with sufficient enrollment. Splendid material is accessible near the School and about the Bay region. Landscape drawing and composition stressed. Oil, water color, and other media.

Saturday all day.

COMMERCIAL ART

Covering the whole field of Graphic Design, Poster, Lettering, Layout, etc. A study of the various techniques and their materials, with lectures on the methods of reproduction for each technique—namely: line cuts, half-tones, three- and four-color process, lithography, Ben Day, silkscreen, and wood block. A complete course in lettering, taking up the Roman alphabet, lower case, italics, numerals, and modern lettering; spacing and proportion. The relation of the artist to advertising business is stressed.

The School offers a carefully planned and practical course of full-day study, preparing students for professional work in all branches of commercial art. Since advertising art demands original work and distinctive style, the basic training of the commercial artist must be good drawing and the study of composition, color, and design.

M., Th., 1 to 4.; W., 7 to 10.

FASHION ILLUSTRATION

Fundamentals of fashion illustration for newsprint, magazine, and direct mail advertising including smart fashions and accessory drawings, modern techniques of fabrics, textures, problems of lay-out and principal steps of production to meet the requirements of retail stores, wholesalers and merchandisers. History of costume, style analysis, action and backgrounds for practical training in this branch of commercial art.

Friday, 1 to 4.

ILLUSTRATION

Fine book illustration and decoration, contemporary magazine and advertising illustration, with detailed study of technical methods, using the various media in black and white and color. Advanced professional course.

Thursday, 9 to 12.

DESIGN AND INTERIOR DECORATION

The Department of Design includes an extensive study of design and color composition—a professional course in Interior Decoration—and crafts which present the study and development of compositional problems in two dimensional surfaces and three dimensional forms.

DESIGN COMPOSITION, COURSE 1

Study of pure composition in two dimensional surfaces, paralleled by a related handling of subject matter taken from abstract and living objects. A course in composition for beginning students, presented as an integral part of the first year's work. It is basic in the further study of fine, decorative, and commercial art.

Fall Semester: Tu., 9 to 12; F., 1 to 4.
Spring Semester: Tu., 1 to 4; F., 9 to 12.

DESIGN AND COLOR COMPOSITION, COURSE 2

A broad, technical study of color relationships in light and pigment—drills in color building used in the fields of fine, decorative, and commercial art. Prerequesite Design Course 1.

Spring Semester: Tu., 9 to 12; Fr., 1 to 4.

FORM AND ADVANCED COMPOSITION, COURSE 3

(Decorative objects). Creative designing of objects in wood, metal, clay and glass. Fundamental course in form designing. A study of elements which produce versatility of design and give living, organic qualities to the cubic handling of material. Prerequisite for advanced work in furniture and interior design. Directly coördinated with ceramic classes.

Fall Semester: Tu., 1 to 4; Fr., 9 to 12.

INTERIOR DECORATION

The California School of Fine Arts presents a professional course of Interior Decoration. Three years of thorough technical, historical, and creative project training to prepare students to become professional interior decorators.

The thoroughness with which these objectives are approached has required a prescribed program carefully balanced—from both the technical and creative sides. The California School of Fine Arts is able to present this program in a broadly cultural setting; to give to students through constant association within a school of Fine Arts, an appreciative understanding of painting, drawing, sculpture, mural decoration, and other art forms.

This course incorporates the recommendations for professional training of decorators made by the American Institute of Decorators, Spring of 1939.

*(See notes at end of outline of course.)

FIRST YEAR

Fundamentals of architecture; mechanical and freehand drawing; design and color composition; history of art; measured drawings of furniture, showing construction, followed by study of principles of furniture designing; composition of interior elevations combining rectangular, arch-headed, and diagonal architectural forms—rendered in color; design for a complete room drawn in perspective and rendered in color.

SECOND YEAR

Study of Period interior architecture, furnishings and accessories; direct designing and perspective rendering in color of Period and Modern rooms; history of interior architecture and furniture; history of art; pure design in three dimensions; further study of water color techniques; Museum research; visits to decorating establishments.

THIRD YEAR

Advanced study and interpretation of Period architecture and furniture; advanced freehand drawing; structural designing in contemporary forms of interiors and furniture; modern accessories—textiles—business methods; visits to shops of interior decoration.

Advisory Committee of Practicing Interior Decorators: Miss Beth Armstrong, Mr. Leonard Linden, Mr. Arthur Baken, and Mr. Harold Wallace.

NOTE: 1. Suggestions made within the last year by the American Institute of Decorators. For those who intend to enter the profession of Interior Decoration, High School graduation or its equivalent is considered the minimum of educational background required. It is even advised that a background equivalent to two years of Junior College or University work be acquired, which shall include history, languages, psychology or sociology—and other cultural subjects that might have particular relationship to the profession.

NOTE: 2. Courses are liberally open to both professional and non-professional students. An equal standard of work is required of all. Auditor enrollment may be made for certain classes.

CERAMICS

The John I. Walter Ceramic Department is fully equipped to give essential training in this medium of fine craftsmanship. Form building, wheel throwing and turning. Emphasis: decorative form and professional technique. Built, incised and underglaze decoration, glaze and clay mixing and testing. Study of pure design coördinated with Design Course 3—form composition. Ceramic sculpture in relation with Sculpture Department.

Tu., Th., 1 to 4; F., 7 to 10.

TEXTILE DECORATION

Silk screen printing on fabrics and papers in oil base pigments and fabric dyes, repeat pattern and large decorative compositions.

Prerequisite Design 1 and 2 or the equivalent: Wednesday 9 to 12 and 1 to 4.

SATURDAY CLASS FOR ADULTS

Adults who desire art training with personal attention will find the answer in this class, organized to make Fine Arts accessible to all. From any point at which a student enters, with or without prior knowledge, or to acquire more advanced training, their status will be cultivated accordingly. The tuition is $5.00 per month; $1.00 enrollment fee. Ask for details at the office.

Saturday, 1 to 4. Instructor: Mr. Oldfield.

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY, 7 TO 10

The Night School offers basic training in Art to men and women who can study only at night, by providing courses with expert guidance that practically duplicate those of the Day School.

Classes in Life drawing, Figure painting, and Commercial advertising and lettering. Special courses in the crafts of Lithography and Ceramics.

Beginning students are offered elementary work to prepare them for advanced classes, with particular attention to techniques and use of materials.

Illustrated lectures on Anatomy, Art History, and esthetic appreciation are given by Mr. Macky and other artists. The Night Classes occupy large, well-lighted studios with complete equipment. Students may enroll at any time.

Night School Tuition, $7.00 per month. $25.00 per semester.

SATURDAY CLASSES FOR CHILDREN AND JUNIOR STUDENTS

Saturday classes are composed of two groups: young children of grammar school age and juniors up to high school graduation.

Children have a natural love of color and form that is developed by the creative expression found in drawing, painting, modeling, pottery, and design. The child is always benefitted by study of art—whether or not he follows it as a profession in his mature years. Art stimulates his imagination, powers of observation, ingenuity, and good taste, and gives him a feeling for the cultural things of life. Further detailed information gladly given, and parents are invited to visit the School.

Instructors: Alice B. Chittenden, drawing and painting; Ruth Armer, drawing, painting, and design; Ruth Cravath Wakefield, sculpture and pottery.

Hours: Saturday, 9 to 12.

NORMAL TEACHER TRAINING COURSE

The California School of Fine Arts is accredited by the State Board of Education as a teacher training institution, offering to qualified students the special secondary credential in art issued by the Board of Education. This credential entitles the holder to teach the subjects of art and crafts in the Public Schools of California. The complete course comprises four years of comprehensive study of the fine and applied arts, with required educational and academic subjects. Normal students must be graduates from an accredited High School.

By reason of its affiliation with the University of California, students following the Normal Course in this School usually take the required academic and educational subjects through the School of Education at the University in Berkeley.

Since all work given in this School is professional in character, students completing the Normal Course would be equally prepared to enter the various fields of fine and applied arts.

Full details regarding this Course will be gladly given by letter, telephone, or personal interview. Prospective students are invited to call at the School for consultation and advice.

ENROLLMENT AND ENTRANCE REQUIREMENTS

The School offices are open for enrollment and consultation every day throughout the year. Hours: 9 to 12 A. M., 1 to 4 P. M., Sundays and Holidays excepted.

THREE- AND FOUR-YEAR COURSES

Planned for students who desire complete training towards professional work in the fine and applied arts. PROGRAMS arranged to meet requirements of students with previous preparation.

START AT ONCE

Since the instruction and direction of work is individual, students may enroll at any time. Credit given for work accomplished during a part semester period. Students continuing work in the next semester have the advantage of training already received. In some classes where the subject matter necessitates a class program, enrollment is limited to the first week of the semester.

GRADUATION FROM HIGH SCHOOL and continued cultural development is advised for all students entering the School for professional training.

UNITS OF CREDIT

Given only to students who sign a card to this effect at the time of enrollment. Fee $2.00.

Transcripts of record may be secured by students registered for credit from the School Secretary.

SCHOOL TUITION AND FEES

	4-week month	18-week semester
All day (ten half days per week)	$26.00	$100.00
Half day (five half days per week)	19.00	70.00
Two half days per week	9.00	32.00
Interior Decoration Course (ten half days per week)	.....	125.00
Night School (three nights per week)	7.00	25.00
Night School — including Commercial Art Course	9.50	35.00
Night School Ceramics (one night per week)	5.00	19.00
Night School Lithography (two nights per week)	8.00	28.00
Saturday Class for children (half day)	5.00	17.00
Saturday afternoon, Still Life Painting	5.00	19.00
History of Art. Ten Lectures. Free to students. Open to public, $5.00 course, $.75 single lectures.		
Enrollment fee, each student per semester		$1.00
Rent of lockers per semester, according to size	$1.50 2.50	3.00
Recording fee charged students who register for units of credit		2.00

GENERAL INFORMATION

Studio fees are charged in sculpture, mural, and craft classes, according to materials used.

Scholarship students are required to pay enrollment and studio fees.

The Regular Session is divided into two semesters—a Fall semester of 18 weeks (August 14 to December 16, 1939), and a Spring semester of 19 weeks (January 8 to May 17, 1940).

No classes will be held during the final week of the Spring semester, which is taken up with review of the year's work, selection for exhibition, and the annual reception on Friday, May 17.

Four full weeks constitute a school month. All tuition fees payable in advance. The advantage of the lower rate by the semester can be allowed only when paid in full within the first month.

Students are not enrolled in the classes for a period of less than one month. Steel lockers with combination locks are provided. The School will not be responsible for the loss or destruction of students' property under any circumstances. Students must use School padlocks. A deposit of $1.50 is required, which sum is refunded on return of padlock at close of the semester.

The School reserves the right to retain several examples of each student's work for exhibition and record.

The School authorities reserve the right to omit any course or branch of study if found advisable, and to make changes in the schedule and class work.

Tuition fees are not refunded for any cause whatever.

The illustrations in this catalogue represent the work of students during the year 1938-9.

Telephone: ORdway 2640.

***For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, Chestnut and Jones Streets, San Francisco, California.

SCHOLARSHIPS AND PRIZE COMPETITIONS

The President and Board of Directors of the San Francisco Art Association award each year to students of special merit the following scholarships and prizes:

FOREIGN TRAVELING SCHOLARSHIP

$2,000.00 to be awarded annually to a present or former student under thirty years of age, who has completed at least two consecutive years of study in the day or night courses of the School.

JAMES D. PHELAN TUITION SCHOLARSHIPS

Six scholarships entitling the recipients to a year's tuition in the School will be awarded annually to students who have completed at least one year of study in the day or night courses of this School.

SCHOLARSHIP FUNDS

Owing to the beneficent bequests of the late James D. Phelan and of the late Abraham Rosenberg, scholarship funds have been established, the income from which may be used to assist worthy students of the Association at the discretion of the Board of Directors.

VIRGIL WILLIAMS SCHOLARSHIP

A yearly scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, former Director of the School, will be awarded at the close of each regular session.

ANGUS GORDON BOGGS MEMORIAL SCHOLARSHIP

A yearly scholarship has been founded by Mrs. Angus Gordon Boggs, well known patron of art, as a memorial to her husband.

I. N. WALTER SCULPTURE PRIZE

From the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter, a cash prize will be awarded annually for the best student work done in sculpture during the Regular Session.

THE ANNE BREMER MEMORIAL FUND

In memory of the late Anne Bremer, distinguished California painter and former active member of the San Francisco Art Association, a fund has been created through the generosity of Mr. Albert M. Bender and other friends of the School, the income from which will be used each year for aid to deserving students. In conjunction with the donations from this fund, the School awards yearly to enrolled students two full-year and three half-year scholarships.

THE ROBERT HOWE FLETCHER CUP

For outstanding merit to an undergraduate student as an honorary award each year. The student's name to be engraved upon the cup.

HIGH SCHOOL SCHOLARSHIPS

An annual competition for three scholarships is offered by the School at the close of the spring semester in May, open to all High School students of this State. High Schools will be sent detailed information early in the spring.

Conditions governing the use of scholarship funds will be determined by the Board of Directors. The Directors reserve the right to alter or withhold scholarships if such action seems advisable.

SCHOOL CALENDAR

Calendar for 1939-40: Fall term opens Monday, August 14, and closes Saturday, December 16, 1939. Spring term opens Monday, January 8, and closes Friday, May 17, 1940.

Summer Session: June 24 to August 3, 1940.

ANNE BREMER MEMORIAL LIBRARY

Through the generosity of Mr. Albert M. Bender and other friends of the School, this Library comprises a splendid collection of books and reproductions on all phases of art, including current art periodicals of America and Europe. Open daily to students for reference and research study. The room is one of the most attractive features of the School buildings.

MISCELLANEOUS

Social Activities: The Art Association buildings offer splendid opportunities for the inauguration of interesting social activities on the part of the School and Association.

ART GALLERY

Adjoining the patio is the Art Gallery, where special exhibitions and lectures are held throughout the season.

Cafeteria and Dining Room: A pleasant room adjoining the terrace and School grounds where simple luncheons are served at moderate prices. Store: For the convenience of students the School maintains a store where supplies may be purchased.

SUMMER SESSION, 1940

A Summer Session of six weeks will be held as usual next Summer, June 24 to August 3, 1940. The courses are organized to give those who have only the vacation period free for individual work, teachers especially, and many regular students of the School, the advantage of six weeks' intensive art study. Each Summer special subjects are offered in addition to the fundamental courses. A Summer Session catalogue is prepared in the Spring and will be mailed on request.

Reproduction of student work in lithography, water color and wood block technique, media which are becoming increasingly more important. All the fields of activity in the fine and applied arts are covered in the School's many departments.

THE SAN FRANCISCO ART ASSOCIATION

MAINTAINING THE CALIFORNIA SCHOOL OF FINE ARTS
THE SAN FRANCISCO MUSEUM OF ART
AND VILLA MONTALVO

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